



FALL
2000

SAN FRANCISCO

CINEMATHEQUE

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Leslie Alperin
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Vicki Anderson
Sylvia Anker
Artsource Consulting
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Michelle Baker
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John Beebe and Adam Frey
Tim Blaskovich
Rena Bransten
Charette Communication Design
Abigail Child
Rob Danielson
Christopher Delaney
Larry Daressa
Sandra Davis
Susan Dudune
William Farley
Richard Felciano
Film Forum

Margaret Fisher
Diana Fuller
Ernie Gehr
Iranshid Ghadimi
Jessica Gidal
Suzanne Girot
Annelise Goldberg
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Tom Polta
Alan Rath
Adriana Rosas-Walsh
Jay Rosenblatt
Henry S. Rosenthal
Julia Segrove-Jaurigui and Paul Gershater

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Lidia Szajko
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Scott and Shelly Taylor
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Mary Tsiongas and Jim Roeber
Kathleen Tyner
Jack Walsh
Philip Weisman
Linda Williams
Michael Wilson
Richard Winchell
Fred Worden
Charles and Helene Wright
Jud Yalkut

The San Francisco Cinematheque is supported in part with funds from The William and Flora Hewlett Foundation, San Francisco Hotel Tax Fund's Grants for the Arts, National Endowment for the Arts, the California Arts Council, The Fleishhacker Foundation, The Zellerbach Family Fund, The Bernard Osher Foundation, Business Member Dolby Laboratories, the generous contributions of the Friends of the Cinematheque, and the cooperation of the San Francisco Art Institute and Yerba Buena Gardens Center for the Arts.

We need YOU to become a part of US. The San Francisco Cinematheque will be celebrating our 40th anniversary in the Spring and Summer of 2001 with a series of special screenings and parties. Won't you join by becoming a member or giving a membership to a friend? If you come to only 8 shows a year, you actually save on admissions as a member at the Individual, Family or Contributor level. We'll put every dollar on the screen!

For membership information, call our office at 415/822-2885

New Address

Please make checks payable to San Francisco Cinematheque.
San Francisco Cinematheque, PO Box 880338 San Francisco, CA 94188-0338

Membership Categories and Benefits

\$25	Individual	Discount admission to all shows for one year
\$50	Family	Two discount admissions to all shows for one year
\$100	Contributor	Two free admissions to all shows for one year
\$150-250	Sponsor	Two free admissions to all shows + Cinematheque publication

won't you join us...

TO JOIN OR REJOIN OUR SNAIL-MAILING LIST

Send us your name and address (note our new address) or call 415/822.2885, and we'll be happy to send you future calendars.

CINEMATHEQUE ON-LINE AND ON E-MAIL

We now have our very own website! Point your browser to www.sfcinematheque.org to get further information and updates on all of our activities. Our new email address is: sfc@sfcinematheque.org. We are trying to put together an email list to send out concise monthly updates and info about special events. If you want to be included, let us know by emailing us now!

RECENT CINEMATHEQUE PUBLICATIONS

Program Note Book 1997 is now available! Read up on all those great Cinematheque shows that you missed and find out about esoteric films, videos and their makers. Each can be ordered from our office for only \$12 each + \$3 postage. Coming soon: The 1998 and 1999 Program Note Books.

Cinematograph 6: Big As Life: An American History of 8mm Film (\$15) Edited by Albert Kilchesty and co-produced with The Museum of Modern Art to accompany the 50 program exhibition series *Big As Life: An American History of 8mm Film*. Includes original essays, over two dozen filmmaker interviews, 125 filmographies, historical writings, stills and more. \$15 each + \$3 postage

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PO Box 880338

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tel. 415/ 822-2885 fax. 415/822-1952

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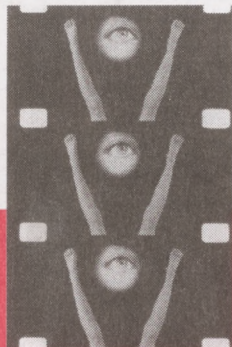
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Highlights

SOUNDS OF ALL KINDS: FROM DADA TO NOW • NEW BAY AREA FILMS • ABIGAIL CHILD RETROSPECTIVE • 'GLIMPSES OF STORIES THAT REFUSE TO BE TOLD': NEW WORK BY WOMEN of the ART INSTITUTE of CHICAGO • MIRANDA JULY in PERFORMANCE • RECENT WORK FROM AUSTRIA • THERESA HAK KYUNG CHA'S INSTALLATION *EXILÉE* • PETER ADAIR'S *THE HOLY GHOST PEOPLE* • AN HOMAGE to SIDNEY PETERSON • GUNVOR NELSON IN PERSON with NEW WORK • FILMS BY ZOE BELOFF, GREGG BIERMANN, JEREMY COLEMAN, VICTOR FACCINTO, PETER HUTTON, MARK LAPORE, TRACEY MacCULLION, KONRAD STEINER AND TIMOLEON WLKINS

FALL At a Glance 2000

September

24 Sounds of All Kinds

October

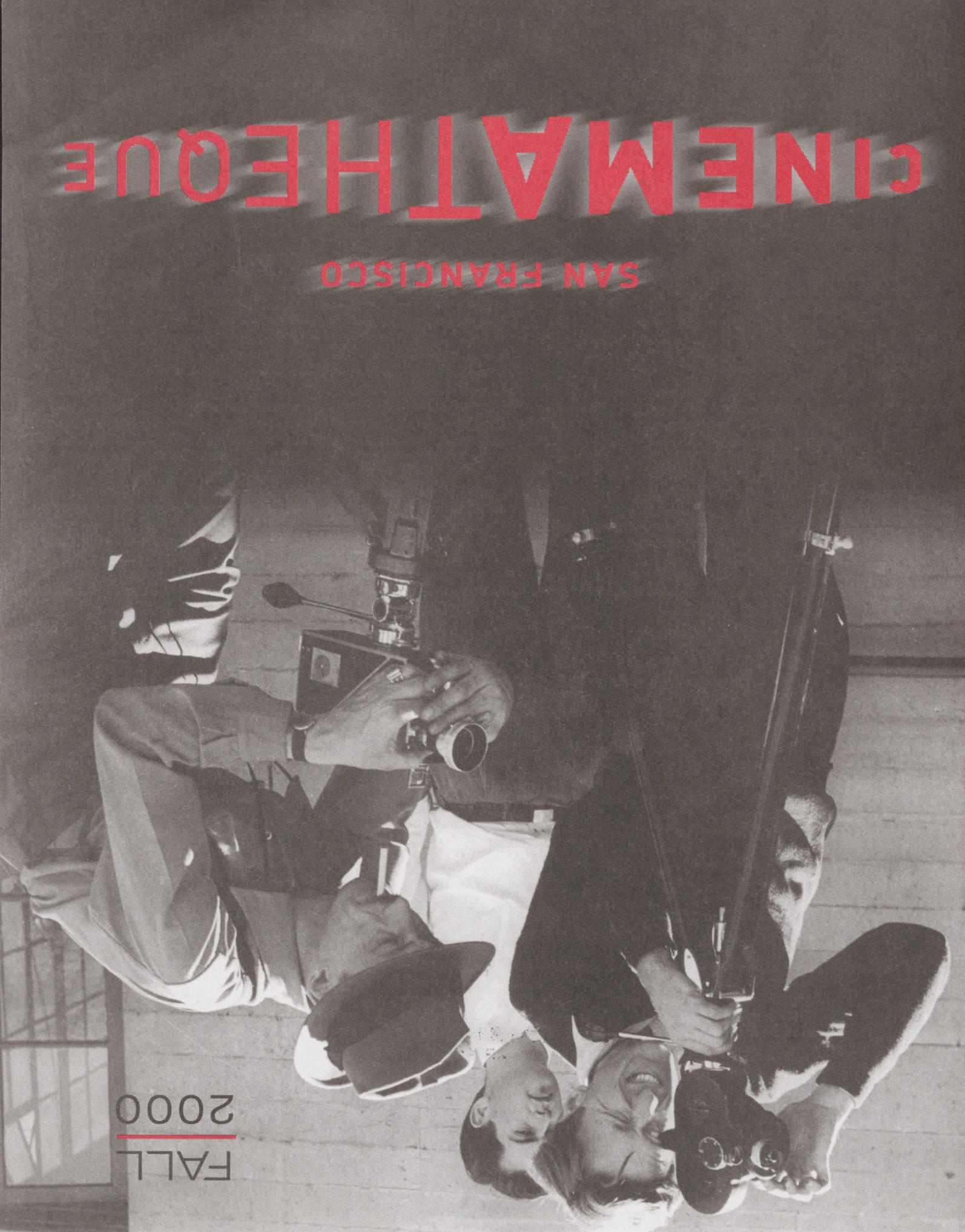
01 Open Air Screening/ Party
05 New Bay Area Films & Reception
08 Video by Rodney Ascher
12 *Below the New* and others by Abigail Child
14 *Game* and others by A. Child
15 *SURFACE NOISE* and others by A. Child
22 Theresa Hak Kyung Cha's *Exilée*
26 Women of the Art Institute of Chicago
29 James Benning's *El Valley Centro*

November

02 *Tree—Line* and others by Gunvor Nelson
05 Video and Performance by Gregg Biermann and Ron Mazurek.
09 Films by Timoleon Wilkins and Jeremy Coleman
10 Miranda July's *The Swan Tool*
11 Kenneth Anger Presentation & Open House Party
12 Homage to Sidney Peterson
16 New Films from Austria
19 Zoe Beloff's *Shadow Land* and early spiritualist films
30 *Body Parts* and others by Victor Faccinto

December

03 Poetry and Films by Konrad Steiner and others
07 Peter Adair's *The Holy Ghost People*
10 Dovzhenko's *Arsenal*
15 Gash and others by Tracey MacCullion
17 New Landscape Films by Peter Hutton and Mark LaPore



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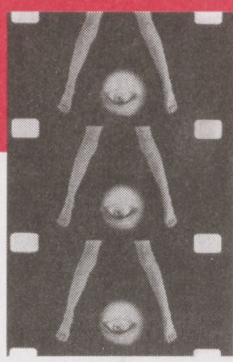
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Highlights



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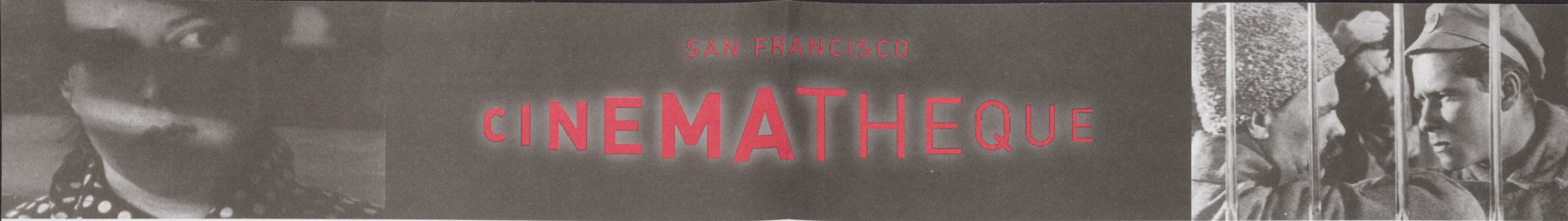
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Oona Nelson



FALL 2000

Sunday Sept 24 at 8pm San Francisco Art Institute
Sounds of All Kinds: From Dada to Now
Curated and Presented by Charles Boone
Co-Presented with Acustica International SF 2000 and the SF Art Institute

Tonight's program, part of a two-week celebration of Sound Art throughout the Bay Area, offers a dazzling array of mixed media performances. Dadaists invented "simultaneous poems," one of which will be included in tonight's works. Painter Wassily Kandinsky's *Klänge/ Sounds* uses poetic texts dealing directly and indirectly with sounds of all kinds. Collagist Kurt Schwitters pioneered performance-text crossover in his *Ursonata*. Gertrude Stein tweaked her readers' ears with *Completed Portrait of Picasso*. Charles Amirkhanian presents the first local performance of his sonic city exploration, *Son of Metropolis San Francisco*. Abigail Child's film, *Mercy*, features sound and image elements in equally powerful combination. Computer-performer Laetitia Sonami's *Conversation with a Light Bulb* is as much visual and choreographic as musical. (C. Boone)

Sunday Oct 1 at 8pm San Francisco Art Institute
Rooftop Screening/ Barbecue at SFAI
Curated and Presented by Michael Rosas-Walsh

This show will not be a bore. It can't be, it's atop the roof of the San Francisco Art Institute Lecture Hall. Cinematheque proudly presents this film event under the stars. There will be some classics by Robert Nelson, George Kuchar, Rock Ross, Dean Snider, Michael Rudnick and Toney Merritt, some of which were filmed on the roof where your behinds will be sitting. The rest of the program will be a celebration of new works by such artists as: Portia Cobb, Diane Kitchen, Rock Ross, Marian Wallace, Matt McCormick, William Z. Richard, Diane Frisbee, George Andrews, and more. There will be a beer and wine reception following the event. Bring your blanket and enjoy live entertainment under the moonlight before and after the program. And yes, you can smoke on the roof. (M. Rosas-Walsh)

Thursday Oct 5 at 7:30pm Yerba Buena Center for the Arts
Center for the Arts Season Opener: New Film & Video by Local Makers and Long-Time Friends

Join S. F. Cinematheque staff for a kick-off screening/reception inaugurating our seventh season of continuous programming at Yerba Buena Gardens Center for the Arts, featuring an exciting array of new non-narrative (i.e. not based on traditional story-telling) film, video, digital projection and performance by mostly local artists. Confirmed titles as of press time include *Three Interludes for hand-cranked 35mm projection* by silt; *An Alchemical Christmas Carol* by the Scratch Film Junkies, produced by Thad Povey; *interval Oakland 99* by Steve Polta; *Focal Length*, a film performance by Luis Recoder; *Homecomings* by Irina Leimbacher; *Off The Track* by Lynn Kirby; *Une fois habitée (Once Inhabited)* by Sandra Davis; and others to be announced.

Sunday Oct 8 at 7:30pm San Francisco Art Institute
Reanimator: The Videos of Rodney Ascher
Rodney Ascher In Person

Applying energetic montage techniques and a strong graphic sensibility to materials freely appropriated from popular culture, San Francisco video artist Rodney Ascher creates playful and perverse pieces in a variety of genres. While flirting with the conventions of commercial production, these works consistently apply an appreciative irony towards their subjects. To be screened: the sock-puppet prison drama *The True Story of Crime: X Equals X* (co-made with Syd Garron); *Somebody Goofed* (also with Garron), a brilliant interpretation of Jack T. Chick's apocalyptic religious comic-strip series; a new installment in his ongoing documentary *The Collectors* and others. Ascher will also present a personal selection of related works, including Eric Kistel's *Thank God Tommy Made It Out All Right*. (S. Polta)

Thursday, Saturday & Sunday Oct. 12, 14, & 15
Yerba Buena Center for the Arts and Artists' Television Access
Motives for Mayhem:
The Kinetic World of Abigail Child
Abigail Child In Person
Co-presented by ATA's Other Cinema

With the release of her video *Below The New: A Russian Chronicle* and film *SURFACE NOISE*, Abigail Child confirms her position as one of the leading avant-garde filmmakers of this generation. A practicing theorist and poet as well as film and video maker, Child has re-defined montage in particularly contemporary terms, drawing on and extending the work of such past masters as Vertov, Eisenstein, Conner, and Lye. Her seven-part rapid-fire exploration of sound and image *Is This What You Were Born For?* remains one of the cornerstone achievements in independent cinema of the past twenty years. Child will be on hand to present a three-evening overview of her work from the past twenty-nine years. Programs 1 and 2 foreground the interplay between Child's formal experimentation and her background in (and return to) documentary issues. (S. Anker)

•**Thursday Oct 12 at 7:30pm** Yerba Buena Center for the Arts
Program 1: *Peripeteia I* (1977) and *II* (1978); *Ornamentals* (1979); *Prefaces* (1981); *Shiver* (1991); *Below The New: A Russian Chronicle* (1999)

•**Saturday Oct 14 at 8:30pm** Artists Television Access, 992 Valencia St.
Program 2: *Game* (1972); *Mutiny* (1982); *B/Side* (1996)

•**Sunday Oct 15 at 7:30pm** Yerba Buena Center for the Arts
Program 3: *Perils* (1986); *Covert Action* (1984); *Mayhem* (1987); *Mercy* (1989); *SURFACE NOISE* (2000)

left to right:
Life/Expectancy MICHELE FLEMING
Mr. Frenhofer and the Minotaur SIDNEY PETERSON photo: Wm. R.Heick
Tree—Line GUNVOR NELSON
ASTRIA SUPARAK photo: NELL BRADY
Oi! She Gu JEREMY COLEMAN

Sunday Oct 22 at 7:30pm and 9:00pm San Francisco Art Institute
Theresa Hak Kyung Cha's *Exilée*
An Installation for Super-8mm, Video & Sound
Made possible through the assistance of the Berkeley Art Museum

The late Korean-born Theresa Hak Kyung Cha's body of film, video and installation has only recently begun to be appreciated. Cha's delicate and profound installation *Exilée* (50 min.), which will be presented twice tonight, was featured in CCAC's *Searchlight* exhibition last fall, and will be included in a major retrospective of her work at the Berkeley Art Museum. (S. Anker) "A meditative, lyrical exploration of time, *Exilée* draws on the distinguishing characteristics of its two mediums, Super-8mm film and video. In the differences between the rhythm of the editing, the scale of the images, the quality and sources of the light, as well as the relationship between image and sound, Cha's recurring concern with the theme of displacement emerges." (Kathy Geritz)

Thursday Oct 26 at 7:30pm Yerba Buena Center for the Arts
"Glimpses of Stories That Refuse to Be Told": New Work by Women of the Chicago Art Institute
Amie Siegel, Sarah Jane Lapp and Jenny Perlin In Person

Tonight we present three visually stunning and formally audacious films made by women who studied or teach at the School of the Art Institute of Chicago. Siegel's *The Sleepers* hauntingly orchestrates a series of voyeuristic glimpses into the windows of a Chicago night; Lapp and Perlin's *Happy Are the Happy* combines anecdotes told by a variety of people living in Prague, including refugees from ex-Yugoslavia and concentration camp survivors. Part meditation on a woman's midlife search for meaning, part essay on and experiment in cinematic form, Michele Fleming's *Life/Expectancy* creates a rich visual and conceptual tapestry of autobiography. Provocative and seductive, each of these films gives us, in Fleming's words, a "glimpse of stories that refuse to be told." (I. Leimbacher)

Sunday Oct 29 at 7:30pm San Francisco Art Institute
James Benning's *El Valley Centro*
James Benning In Person

For more than twenty years, James Benning has been making films of the American landscape which combine elegant formal compositions and structures with subtle political and social critique. His latest, *El Valley Centro*, presents a portrait of California's agricultural Central Valley through thirty-five two-and-a-half-minute views, each coupled with synchronous audio tracks but devoid of overt commentary. Seeming random at first, these elements accumulate meaning and take on organization as the film progresses, ultimately presenting this strangely quiet yet highly industrialized landscape as a complex nexus of social, political, and environmental forces. *El Valley Centro* is the first of a two-part series. Benning will return to present the second part, *Greater Los Angeles*, this Winter. (S. Polta)

Thursday Nov 2 at 7:30pm Yerba Buena Center for the Arts
***Tree—Line* and Others by Gunvor Nelson**
Gunvor Nelson In Person

Tonight we welcome the great Swedish-American filmmaker Gunvor Nelson back to SF Cinematheque for the first time since 1995 with her new digital video, *Tree—Line*, "a minimalistic video, a kind of repetitious stammering with complex variations in rhyme and locomotion." (G. Nelson) Also included will be screenings of Nelson's richly evocative and haunting film tapestries *Light Years Expanding* (1987), *Field Study #2* (1988), *Time Being* (1991) and *Old Digs* (1992). (S. Anker)

Sunday Nov 5 at 7:30pm San Francisco Art Institute
Very Hard Work You're Asking Me To Do: The Cinema of Gregg Biermann
Gregg Biermann and Ron Mazurek In Person

New York/New Jersey film and video artist Gregg Biermann presents film, video, and real-time music video as performed live by electronic composer Ron Mazurek. "Attempts to reconcile representational and abstract images and structure, Biermann's films and videos teeter on the friendly chasm betwixt the lyrical and the structural." (Brian Frye) Conventionally projected works to be shown include: *The Hobgoblin of Little Minds* (1999), *Dissonances* (2000), *Detached Americans* (1993) and *Window of Appearances* (1996). Real-time video performances *Piano Etude* and *Into Whiteness* blur the line between cine-recording and musical performance. Video sequences are triggered by a digital electronic keyboard played by Mazurek. In this way "edits" are created and montage is improvised in the course of the live performance. (G. Biermann)

Thursday Nov 9 at 7:30pm Yerba Buena Center for the Arts
Just Get Me Out Of Here: New Films By Timoleon Wilkins and Jeremy Coleman
Jeremy Coleman and Timoleon Wilkins In Person

From mystical desert landscapes to neo-real Korean city scenes, these short poetic works by two San Francisco-based filmmakers create a world of warmth and clarity where vibrant hues contrast with silky pastels in a common exploration of unfamiliar territory. Tonight's program includes two San Francisco premieres: Coleman's *Hankook Trilogy*, an interpretive cine-graph of South Korean society, and Wilkins' *Chinatown Sketch*, a sensuous layered diary of street life in San Francisco's Chinatown District. Also included: Coleman's hand-painted *I, Zupt 49* and *Ecclesiastic Vibrance*, and Wilkins' metaphorical desert study *Lake of the Spirits* and others to be announced. (J. Coleman and T. Wilkins)

Primary Venues

San Francisco Art Institute 800 Chestnut Street
Yerba Buena Center for the Arts 701 Mission Street (at 3rd Street)

Friday Nov 10 at 9:00pm San Francisco Art Institute
Some Kind of Loving Tour: All Night Long with Miranda July and Astria Suparak
Miranda July and Astria Suparak In Person, assisted by Mitsu Hadeishi and Zac Love

With her widely shown single-channel video, *Nest of Tens*, featured in this year's Rotterdam Film Festival, and performance work, *Love Diamond*, recently presented at the Kitchen and New York Video Festival, performance/ video artist Miranda July makes her first Cinematheque appearance with excerpts from her latest multi-media work, *The Swan Tool*. Combining performance, live music, and projected video with direct image manipulation, *The Swan Tool* is a "live movie" starring July as Lisa Cobb, a technician who is waiting to die, fall in love, or win the lottery. Parallel to and below this is a second movie, starring a hairy non-human form discovered by a picknicking family. These two movies evolve slowly and eventually collide, instigating, ultimately, a breakdown between audience and performance. *The Swan Tool* will be preceded by a presentation by New York curator Astria Suparak of *Some Kind of Loving*, the latest in July's *Big Miss Moviola* compilation video series which features work by Peggy Ahwesh, Stephanie Barber, Jennifer Reeder, and others. (S. Polta)

Saturday Nov 11 Noon-5:00pm
Building 116, Hunter's Point Naval Shipyard (at the end of Innes)
Open House Party

Save the date for the San Francisco Cinematheque Open House, Saturday November 11, 2000, Noon to 5 pm. Come and celebrate with us as we showcase our new office and preview space in picturesque Hunter's Point Naval Shipyard (Building 116). Potluck Barbecue outside and films in our new preview screening room. Call our new office number, 822-2885, for more details and directions. See you there!

Saturday Nov 11 at 8pm San Francisco Art Institute
Kenneth Anger, Visionary Reception, Screening and Award Presentation
Kenneth Anger In Person
A presentation of the Film Arts Foundation and Bay Area Video Coalition in collaboration with San Francisco Cinematheque and the San Francisco Art Institute. Sponsored by the San Francisco Foundation

Kenneth Anger, the legendary filmmaker of *Fireworks* and *Scorpio Rising* will recieve the 2000 James D. Phelan Lifetime Achievement Award in film (along with an artist in video still to be named). Seating for this event is **extremely limited**. Cinematheque members may reserve seats (limit two per member) by calling 415-822-2885 by 5pm, November 6.

Sunday Nov 12 at 7:30pm San Francisco Art Institute
An Homage to Sidney Peterson

The death of artist, writer, and filmmaker Sidney Peterson on April 24 at age 94 marked, in the words of Amos Vogel, "the end of an era." During the late 1940's, Peterson helped usher in the vibrant movement of San Francisco avant-garde filmmaking which continues to this day, while also establishing the teaching of personal filmmaking within a fine-art context for the first time anywhere. The four darkly surreal and witty films Peterson co-produced with his "Workshop 20" students at the California School of Fine Arts between 1947 and 1949— *The Cage*, *The Petrified Dog*, *Mr. Frenhofer and the Minotaur* and *The Lead Shoes*— will be shown during this, his 95th Birthday week, in honor of his memory. (S. Anker)

Thursday Nov 16 at 7:30pm Yerba Buena Center for the Arts
From Tito-Material to Andy Hardy: Recent Films from Austria

Tonight's program includes a wide range of recent films from the Austrian avant-garde, including two in 35mm. Using lost and found footage, home movies, and meticulously photographed images, the works are political, personal and structural. Works screened include: Elke Groen's rephotographed *Tito-Material*; Lisl Ponger's playful critique of travel movies *déjà vu*; Kathrin Resetarits' look at deafness *Egypt*; Peter Tscherkassky's playful *Outer Space*; Gustav Deutsch's trenchant *Mariage Blanc*; Thomas Steiner's lovely *Pan*; Martin Arnold's tour-de-force *Alone. Life Wastes Andy Hardy*; and Siegfried Fruhauf's *La Sortie*. (I. Leimbacher)

Sunday Nov 19 at 7:30 San Francisco Art Institute
Zoe Beloff's *Shadow Land* or *Light From the Other Side*
Stereoscopic 16mm Film, Spirit Photographs & Early Cinema
Zoe Beloff In Person

"My on-going project is an investigation into the relationship between imagination and moving image technology. *Shadow Land...*, a stereoscopic 16mm film, is based on the 1897 autobiography of Elizabeth d'Espérance, a materializing medium who could produce full-body apparitions. It shows how one might think of a medium as a kind of 'mental projector' and the phantoms as representations of her psychic reality. While 20th century cinema can be described as a 'window onto another world', the 19th century conceived of specters that could cross over into our own world. Hence my decision to photograph with a stereo camera. I will screen the film in conjunction with source material that inspired it, including several rare turn-of-the-century spiritualist films, and slides of spirit photographs from 1870-1915." (Z. Beloff)

Thursday Nov 30 at 8pm New Nothing Cinema, 6 Sherman St.
Body Parts: A Multi-Screen Performance by Victor Faccinto
Victor Faccinto In Person
Co-presented by New Nothing Cinema

Victor Faccinto will be on-hand at the New Nothing to present *Body Parts* and *Fast Reel*, two performances from a series he has been developing the past 6 years, which interweave live manipulations of up to 16 simultaneous 16mm film projectors into visually dense experiences. "Unlike painting and sculpture, which may be viewed at any time, or film and video, which may be pre-screened and re-viewed, this is a unique media which may only exist while it is being performed." (V. Faccinto) Faccinto will also show a selection of his earlier animation films, including *Shameless* and others.

Sunday Dec 3 at 7:30pm San Francisco Art Institute
Between Visions: An Intermedia Commentary
Lyn Hejinian, Leslie Scalapino, and Konrad Steiner In Person

Lyn Hejinian and Leslie Scalapino will read selections from their collaborative poem *Sight*. "We agreed that the form of our collaboration was to be in doubles ... and that the subject, being sight, should involve things actually seen." (LS) This book-length work "argues that the moment of coming to see is active and dialogic." (LH) Each will then read work responding to Peter Hutton's lusciously photographed *New York Portrait: Chapter II*. Two other films shown will also address the interplay between cinema and language: Konrad Steiner's *Bum Series*, filmed and edited to a reading from Scalapino's poem *Way* and *The Maltese Cross Movement* by Keewatin Dewdney, the Canadian computer scientist whose brilliant wit plays on the intermittence that sustains language, cinema and passion. (K. Steiner)

Thursday Dec 7 at 7:30pm Yerba Buena Center for the Arts
Peter Adair's *The Holy Ghost People* with *Pie Fight '69*
Christian Bruno and Sam Green In Person

An artful fusion of ethnography and cinema verité, late filmmaker Peter Adair's (*Word Is Out*) vibrant first film, *The Holy Ghost People*, received critical acclaim upon its release in 1967, winning that year's "New Visions" award in the SF International Film Festival. Adair's mesmerizing film portrays the mysterious and electrifying presence of the Holy Ghost as it swells through a West Virginian congregation over the course of an evening prayer meeting. Christian Bruno and Sam Green's *Pie Fight '69* uses original footage and first-hand reminiscences to recount the hilarious Opening Night of the SF International Film Festival two years later when Adair's SF film collective, Grand Central Station, made a guerilla assault on the bourgeois film world. (C. Bruno)

Sunday Dec 10 at 7:30pm San Francisco Art Institute
Alexander Dovzhenko's *Arsenal*

Ukrainian Alexander Dovzhenko was part of a group of Soviet filmmakers during the 1920s (also including Kuleshov, Eisenstein, Pudovkin, and Vertov) whose theory and practice radically transformed the language of narrative cinema. Dovzhenko was also throughout his life a practicing poet, and his films, whose subjects range from ancient folk myths to post-Revolutionary history, are imbued with a remarkable hallucinatory visual quality and a deep feeling for the physical and emotional character of Soviet life. Tonight is the first in a series surveying this early pioneer's greatest achievements. *Arsenal* (1929) is a powerful account of the Ukraine from World War I through the February and October revolutions which climaxes with the suppression of a worker's revolt in 1918. (S. Anker)

Friday Dec 15 at 8pm Yerba Buena Center for the Arts
***Gash* and Others by Tracey MacCullion**
Tracey MacCullion In Person
Co-presented by Center for the Arts as part of *Teensploitation!*

Tonight marks the first Bay Area appearance of Tracey MacCullion with her film *Gash*. "A relentless, highly-charged punk trance film, *Gash* depicts the feral, traumatized psychic landscape of a young girl caught between her grotesquely abusive family and the out-of-control, sexually aggressive crowd she hangs out with on the streets of Boston. This raw plunge into regressive abjection has the shattering, uncanny power of a living nightmare and the ferocity of a fight to the death and puts filmmaker MacCullion on the map as one of the most exciting young talents around." (Ocularis) Also band-new films by William Jones, Xan Price, Daniel Hartlaub, Giulia Frati and Nick Zedd. (Curated by Center for the Arts Curator Film and Video Joel Shepard)

Sunday Dec 17 at 7:30pm Yerba Buena Center for the Arts
The Personal Landscape: New Films by Peter Hutton and Mark LaPore

Our finale for 2000 includes two new films by old friends which premiered at this Fall's New York Film Festival. Peter Hutton's *Time and Tide: Study of a River, Part 2* (2000), notable as Hutton's first extended foray into color, continues this filmmaker's lifelong study of natural rhythms as encountered and articulated through the dual frames of film and camera. Mark LaPore's *The Glass System* (2000), shot primarily in Calcutta, as well as in New York City, "looks at life as it is played out in public. Every street corner turned reveals activities both simple and mesmerizing..." (M. LaPore and Laura McPhee) Also: Jeanne Liotta's beautiful and lyrical *Muktikara* (1999). (S. Anker)

top left:
Mayhem ABIGAIL CHILD
top right:
Arsenal ALEXANDER DOVZHENKO

front:
cover: SYDNEY PETERSON FILMING: Mr. Frenhofer and the Minotaur photo: Wm. R. Heick
highlights: Body Parts VICTOR FACCINTO
membership: Arsenal ALEXANDER DOVZHENKO

